

DAT # 12,862
CASS # 12,863

University of Washington
THE SCHOOL OF MUSIC

H 36
1996
J-36

presents the

University Harp Ensemble

Pamela Vokolek, *director*

School

May 30, 1996

8:00 PM

Studio Theater

of

1D2

PROGRAM

8'18

Music

DANSES DES FEMMES pour trois harpes.....Andre E. Gretry (1741-1813)

University Harp Ensemble

Laura Reiter Alexis Odell
Karyn Fideline Louise Novak
Bianca Ence

1D3

1'50

University

LA JOYEUSE.....Jean Philippe Rameau (1683-1764)
transcribed by Carlos Salzedo

University Harp Ensemble

of

1D4

12'46

Washington

CONCERTO IN B FLAT.....George Frideric Handel (1685-1759)
Andante Allegro arranged for three harps by Pamela Vokolek
Larghetto
Allegro Moderato

Alexis Odell / ~~Bianca Ence~~ / Karyn Fideline

1D5

15'01

FANTASIE FOR VIOLIN AND HARP.....Camille Saint-Saens (1835-1921)

CASS SIDE A

Coral Overman, violin; Karyn Fideline, harp

Cass
A
B

1D6

CASS SIDE B

10'

SCINTILLATION.....Carlos Salzedo (1885-1961)

Alexis Odell

1D8

INTERMISSION (1D7)

6'25

IMAGES POUR HARPE.....Marcel Tournier (1879-1951)

Children by the Christmas Crib, Op. 31
Grey Donkeys on the Road to El Azib, Op. 35

Bianca Ence

1D9

9'42

DANSES.....Claude Debussy (1862-1918)

Sacree
Profane

Alexis Odell

Matthew Cowan, violin / Kelly Jeppessen, violin
Leah Irby-Oxford, viola / Kim Johnson, cello

Danse Des Femmes

[from notes by Dr. Zingel]

This very early work was written for the single-action pedal harp introduced in Germany by Hochbrucker in 1720, was gradually improved mechanically, and then introduced to the orchestra in Gluck's opera "Orpheus." Gretry followed soon after using a trio of harps in his opera "La Caravane du Claire" as ballet music. Dr. Hans J. Zingel found this work and conducted the revival-performance at the 1962 International Harp Week.

La Joyeuse

This transcription for Carlos Salzedo for two harps lends itself well to larger ensembles. From a harpsichord suite, it was last performed here by twenty harps at the 1989 Festival of Harps in Meany Theater.

Concerto in B Flat Major, Op. 4, No. 6

This is the sixth in a collection of Six Concerti for Harpsichord or Organ published in London in 1738 and is one of two in the collection in this key. The autograph of this work was in the British Museum at the time Salzedo revised the work for the twentieth century harp. It was composed for harp and intended for the virtuoso, Powell. The three movements of this concerto are in the brilliant and songful style of the Italian concerti.

Tonight's version was arranged to meet the needs of two of our seniors performing the work in other venues this spring. The cadenza was arranged by Bianca Ence as a ninety second version of Marcel Grandjany's cadenza as required by applicants to the 12th American Harp Society National Competition.

Fantasy for Violin and Harp

Saint-Saens is now remembered chiefly for his opera "Samson and Delilah" (1877) and his instrumental suite, "The Carnival of the Animals" (1886), and his "Cello Concerto No. 1." A prolific composer, he composed many lesser known chamber works. The "Fantasy for Violin and Harp" is in a virtuosic style in free fantasia form.

Scintillation

[from notes given to Pamela Vokolek by Carlos Salzedo in 1961]
Scintillation is an episodic composition for harp solo. Salzedo composed it in 1936 upon returning from Mexico. This may account for the colorfulness of the work although the composer emphatically states that it has no relation with this Mexican sojourn! Thematically considered, Scintillation is built on classical dances of various periods. The theme is in the mood of a Sarabande. The middle period is conceived in a Tempo di Rumba. Then, emerges a scintillating section justifying the title of the composition. Following a short emotion episode, the Sarabande is anew introduced and leads into a languorous Tempo di Tango. The composition ends in a triumphant crescendo or orchestral proportion.

Images

These two charming works by the harpist-composer Marcel Tournier are from four suites for solo harp. Their titles reveal the music's programmatic style. The first, "Children by the Christmas Crib" is from the second suite. "Grey Donkeys on the Road to El-Azib" is from the third.

Dances: Danse Sacree / Danse Profane

[from notes given to Pamela Vokolek by Carlos Salzedo in 1961]

This composition, written in 1904, is scored for harp solo with accompaniment of string orchestra. This work, like Ravel's "Introduction and Allegro" (1906) is one of the cornerstones of the modern literature of the harp as a solo instrument. It was introduced in America in 1916 by Carlos Salzedo.

Much has been written regarding the first version of these "Dances" but most of it is distorted. They were composed for the so-called "chromatic harp," an instrument which has caused much unwarranted comment. In the first place, that instrument is said to have been invented at the end of the 19th century by Gustave Lyon, head of the French piano firm, Pleyel. This is inexact: the Metropolitan Museum of New York possesses a similar type of harp of more ancient date. The name, too, "Chromatic Harp" is misleading: it seems to imply that everything can be played on that instrument! As a matter of fact it has nothing but shortcomings. The fact that Debussy wrote for the so-called "chromatic harp" may give the impression that he approved of that instrument. This is also inexact. The truth is that Debussy, then a struggling composer, could not afford to refuse a commission. As a proof of this, soon after the first edition, the Dances were re-published for the legitimate harp, and ever since they have become one of the classics of the harp repertoire.